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# MESSAGE FROM THE CHAIR OF THE BOARD OF TRUSTEES AND THE DIRECTOR AND CEO

This year has seen an act of the imagination emerge as a substantial building project at the Royal Ontario Museum through Renaissance ROM. The ROM is sparking the renaissance of Toronto in this enormous and central undertaking.

On April 2, 2003, the Hon. Hilary M. Weston announced a \$30-million capital contribution by Michael A. Lee-Chin to the Renaissance ROM capital campaign, the largest gift so far to the Museum's transformation. Daniel Libeskind's striking Crystal building on Bloor Street will be named after Mr. Lee-Chin, and the soaring Crystal Court within will be named after Mr. Lee-Chin's mother, Gloria Hyacinth Chen. By the May 28, 2003, groundbreaking for phase one, Renaissance ROM had pledged of \$114.7 million for the \$200-million project, greatly surpassing our first-year goals.

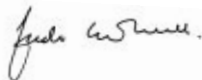
Construction is underway on the Crystal, renovations have begun on the heritage buildings, and plans are well advanced for 20 new galleries to be housed in the expanded museum. Work was started on new classrooms and laboratories for student programs, and the ROM completed its first wholly owned off-site storage facility in Oakville, Ontario.

The year included major travelling exhibitions in diverse fields—*Treasures from a Lost Civilization: Ancient Chinese Art from Sichuan*; *Images of Salvation: Masterpieces from the Vatican and Other Italian Collections*; and the controversial *James Ossuary* exhibition. Significant ROM presentations ranging from the successful *Elite Elegance: Couture Fashion in the 1950s* to smaller exhibitions of Inuit art and artifacts, Chinese stone rubbings, and Japanese-Canadian woodcuts were also strong features on our exhibition calendar.

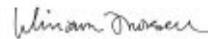
Close to 893,000 people visited the ROM in 2002/2003, with attendance at ROM Friday Nights reaching record levels; more than 195,000 people participated in close to 40 diverse and dynamic programs. Visits to the ROM's redesigned Web site also soared, with almost two million virtual visits. And for the second straight year, the ROM was chosen by Canada's most distinguished event planners as the top event venue in the country. With the opening of the new Canada Court event space in the fall of 2003, we will continue to excel in providing unique and memorable events for all of our clients.

Meanwhile, the ROM's annual operating budget was affected by declines in tourism and local traffic due to SARS, while its public appropriation remained frozen. The economic security of the Museum in the future will depend on the realization of its new and renovated facilities, for which we have high expectations.

We appreciate the support of all our volunteers, staff, and contractors—and of the community as a whole—in creating a new star turn for Ontario and Toronto in the ROM, and for reviving the fortunes of one of the world's great museums of nature and art.



Jack Cockwell  
Chair of the Board of Trustees  
Royal Ontario Museum



William Thorsell  
Director and CEO  
Royal Ontario Museum

# MESSAGE FROM THE CHAIRMAN OF THE ROM FOUNDATION AND THE PRESIDENT AND EXECUTIVE DIRECTOR

With the announcement of Michael A. Lee-Chin's \$30-million gift and the spectacular launch and groundbreaking for Renaissance ROM, there is little doubt that this past year has been the most momentous in ROM Foundation history. The strong public and patron support for Renaissance ROM—a project that will restore and transform the Royal Ontario Museum in equal measure, placing it at the vanguard of a major cultural revival in Toronto—has given us much to celebrate and much to look forward to in this coming year.

At year's end \$116 million has been raised, putting us ahead of target to reach the \$200-million goal of our most ambitious capital campaign to date. We are grateful for this surge of support and for the extraordinary level of confidence in the Museum's future during what has been a difficult year for Toronto and Ontario. More remarkable still is the fact that our campaign, the largest cultural capital campaign in Canadian history, has not in any way diminished the strength of the ROM Foundation's other giving programs; it has, in fact, stimulated them. The Royal Patrons' Circle, for example, made an unprecedented contribution of \$1 million to the Museum this fiscal year.

The high visibility and early success of the Renaissance ROM Campaign directly emanate from the inspired leadership of its Chair, the Hon. Hilary M. Weston, and the broad and diverse group of talents she has assembled for the Campaign Executive and Campaign Cabinet. These volunteers, along with our dedicated Foundation staff, have put together a focused and creative campaign that continues to engage new audiences and build momentum. We are deeply indebted to our volunteers and donors, who have invested so much time and energy to make Renaissance ROM a success and a personal point of pride.

The ROM Foundation is encouraged by the early accomplishments of the campaign and looks forward to next year with confidence and high expectations. The excitement that is gathering around Renaissance ROM comes from a shared sense that we are contributing to something profound and historic, something that will revitalize the ROM for a new century and sustain the legacy of those volunteers, donors, and staff who have helped build the ROM into an international museum of the first rank.



Jim Temerty  
Chairman,  
ROM Foundation  
Board of Directors



David Palmer  
President  
and Executive Director,  
ROM Foundation

# SPARKING THE RENAISSANCE



The Michael A. Lee-Chin Crystal, designed by Studio Daniel Libeskind, will open in December 2005.  
Photo: Lenscape Incorporated.

Renaissance ROM, the Royal Ontario Museum's ambitious expansion project, has progressed greatly over the past fiscal year. Phase one of this historic capital development and the crucial fundraising campaign both got off to very successful beginnings, with all aspects of the project remaining on time and on budget at year end. Just one year ago, the project was still in the planning stages, having just received formal Board approval to proceed with phase one and to engage the Project Team members, including the architects, exhibit designers, and construction managers.

The public face of Renaissance ROM was officially unveiled on May 28, 2003, when the Hon. Hilary M. Weston, Chair of the Renaissance ROM Campaign, climbed aboard a backhoe on the front grounds of the ROM to symbolically break ground for the project. At the same event, Mrs. Weston launched the Campaign, revealing that it already had commitments for \$114.7 million of its \$200-million fundraising goal (well above the original launch target). The project's extensive new Web site, [www.rom.on.ca/renaissance](http://www.rom.on.ca/renaissance), also made its debut that day.

In April 2003, the ROM received an amazing lead gift of \$30 million from Canadian businessman Michael A. Lee-Chin. In response to his extraordinary contribution, the ROM will name its building addition the Michael A. Lee-Chin Crystal, and the interior atrium the Hyacinth Gloria Chen Crystal Court, in honour of his mother. Significant public-sector contributions had been previously announced in 2002, with \$30 million apiece from the provincial government's SuperBuild initiative and the federal government's Canada-Ontario Infrastructure Program.

At the groundbreaking event, three new gifts of \$5 million each were announced, from Jim Temerty and his family, Jack Cockwell and the Brascan group, and Mrs. Elizabeth Samuel—the latter gift earmarked for the restoration of the ROM's current entrance, the Rotunda, in memory of her husband,



Ernie Samuel. Other leadership-level gifts to Renaissance ROM include a commitment of \$1.5 million from CIBC, \$1 million from John and Merrilyn Driscoll, \$1 million from Mr. and Mrs. William B. Harris for the future Patricia Harris Gallery of Costumes and Textiles, \$1 million from the R. Samuel McLaughlin Foundation, and an inspiring pledge from the ROM's Department of Museum Volunteers to raise \$1 million from its members.

Public awareness of Renaissance ROM grew throughout the spring, owing to excellent media coverage of project-related announcements. Local residents and visitors began to see the project's external, physical impact when the construction hoarding and building activities geared up in May and June. Behind the scenes, however, preparations and renovations in back-of-house areas had begun much earlier.

Starting in late 2002, many staff completed temporary or permanent office moves within the building to make way for renovations and demolition. Last fall, work began on the main level to reconfigure the Library, build classrooms for the new Learning Centre, demolish the large ramp in the southeast atrium, and renovate the entire main floor of the Queen's Park wing (including the former ROM Shops/Druxy's corridor to create the Canada Court, (a large new events space) and the Garfield Weston Exhibition Hall, both for September 2003). The Renaissance ROM project office was installed in trailers on the Planetarium plaza in February 2003.

The ROM took possession of its newly constructed warehouse facility in Oakville, Ontario, in January 2003. Over the next two months, the Centre for Biodiversity and Conservation Biology moved approximately 100,000 litres of its alcohol-stored collections into these upgraded facilities, featuring two purpose-built laboratories. ROM Oakville, supported by a grant from the Ontario Ministry of Culture through its Capital Repair and Rehabilitation Fund, allowed the consolidation of off-site

artifact storage into a single location and opened up space in the Curatorial Centre for staff moves and other improvements.

Galleries on level 1B, including the Sigmund Samuel Canadiana Gallery and the Roloff Beny Gallery, were closed in the winter and spring of 2003, followed by the T.T. Tsui Galleries of Chinese Art, the Ming Tomb, the R. Samuel McLaughlin Mineral Hall, and the S. R. Perren Gem and Gold Room on the main level, and the Discovery Gallery on level 2 of the Museum. Demolition of the Terrace Galleries began in June 2003, with construction of the Crystal set to begin in fall 2003. A dramatic moment occurred in May, when a mysterious time capsule was discovered buried inside the Ming Tomb, containing greetings and artifacts from a previous generation of ROM colleagues.

By the Museum's fiscal year-end in June, the team from Studio Daniel Libeskind, in partnership with Toronto architects Bregman + Hamann, had completed 100 per cent of the project's architectural design development. Because interior design must be phased in after building design, exhibit developers Haley Sharpe Design had completed 60 per cent of the schematic design for the phase one galleries, as planned.

Internal consultations have been critical to the success of both design and construction, through open and ongoing dialogue with the Museum's dedicated employees and volunteers. Broad participation in this process has improved many features and the overall cost-efficiency of the project. Individuals from various departments serve on ongoing staff advisory teams, academic advisory groups, and temporary user groups that provided useful feedback on evolving designs and construction. Staff and volunteers are regularly kept informed of Renaissance ROM activities in many ways, including small group sessions, weekly e-mail construction updates, and a monthly newsletter available both electronically and in hard copy.



Community consultations have also been key in keeping the project on track. Meetings have been held with groups representing First Nations, African, and South Asian communities to discuss gallery development and design. Senior staff has met regularly with local business and residents' groups to discuss and address their concerns. These meetings assisted in obtaining required zoning approvals from the City of Toronto in April and facilitated the issuance of needed permits within a tight timeline. They also led to the ROM's decision to provide \$100,000 for a Trees for Toronto fund to plant 80 trees around the ROM and Philosophers' Walk, significantly improving the green space in this area of the city.

Communicating to the public that the ROM remains open and continues to offer world-class exhibitions is a key element of Renaissance ROM, and these messages are prominent on the colourful and informative construction hoarding that now surrounds the Museum. The ROM recognizes its responsibility to inform visitors about galleries that are open or temporarily closed, and about upcoming international exhibitions during the construction period (such as *Art Deco 1910–1939* and *Eternal Egypt: Masterworks of Ancient Art from The British Museum*), and has adjusted admission prices accordingly.

While the past year saw the project meeting or exceeding all its targets for schedule, budget, and scope, the year ahead for Renaissance ROM will see certain aspects of the project completed and others begun. New gallery construction will increase dramatically while back-of-house demolition and renovation will wind down. Decisions will be made regarding the nature and material of the Crystal's exterior and interior finishes, the landscape plan, and individual gallery designs. Later this coming year, the Board of Trustees will consider granting authority to proceed with phase two of the project.

As the new Crystal rises on Bloor Street over the next two years, we look forward to making more exciting fundraising announcements that move the Renaissance ROM Campaign toward its goal.



Model of the Michael A. Lee-Chin Crystal, viewed from the northwest.  
Photo: Lenscape Incorporated.

Renaissance ROM will allow the public display of far more of the ROM's treasured artifacts and specimens, including many collections never before seen. Some 250,000 square feet of bold new and renovated galleries designed by Daniel Libeskind, the renowned architect for the redevelopment of the World Trade Center site in New York, will dramatically improve the Museum's public amenities and increase its audience reach. The project will also provide greater financial stability for "the people's museum"—an open, accessible place where all ages and cultures can experience learning, wonder, and inspiration.

Planned highlights of the new Michael A. Lee-Chin Crystal include an 18,000-square-foot international exhibition hall on the lower level, the Stair of Wonders (a vertical cabinet of curiosities), and the Spirit House (a contemplative space linking the east and west crystals, crossed by bridges). Six brilliant new galleries will overlook Bloor Street above the spacious new main entrance, which will feature an impressive art and gift shop. Second-floor Crystal galleries will focus on dinosaurs, the rise of mammals, and the ice age. New galleries exploring Africa, the Americas, and the Asia-Pacific region as well as West and South Asian civilizations will figure prominently on the third floor. The fourth floor will showcase the Museum's remarkable costumes and textiles collection and the Institute for Contemporary Culture. Finally, a new fine dining restaurant is planned for the Crystal's fifth floor, dramatically overlooking the city to the west and south. Phase one of the project, including the new Crystal building, renovations to many galleries in the historical wings, and a new family dining facility adjacent to Philosophers' Walk, will open in December 2005.

Many of the galleries in the existing heritage wings of the Museum will be reconceived and connected with the new Crystal to improve visitor circulation. Our two signature col-

lections of Canadian and Asian arts and culture will take prominence on the Museum's first floor, opening in 2005 as part of phase one. The Galleries of Canada, running the length of the Queen's Park wing, will explore our country's rich heritage, including a significant new space devoted to Canada's First Peoples. As part of this wing, the Museum's current Rotunda entrance will be restored and reborn as an elegant café. The Asian galleries, representing China, Japan, and Korea, will occupy the west wing of the Museum, facing Philosophers' Walk. Earth's Treasures, Earth and Early Life, and Life in Crisis will be featured on the second floor, while the popular nature and biodiversity galleries will continue to be located here as well. Some perennial favourites—the Ancient World (Egypt, Greece, and Rome) and the Samuel European Galleries—will remain on the third floor, augmented by Byzantium and a new World Arts and Design gallery.

Wherever possible, exhibit spaces and designs in the heritage buildings will use natural light and reopen the original open windows, arched ceilings, and other architectural features that have been largely hidden from view for years. These heritage restorations are the focus of phase two and will be fully completed by December 2006.

# EXHIBITIONS



Top: Figure of a standing drummer. Ceramic. 1st or 2nd century AD. Sichuan Provincial Museum. Courtesy of Seattle Art Museum. Photo: Paul Macapia. From *Treasures from a Lost Civilization*.

Bottom: *St. John the Baptist*. Giovanni Francesco Barbieri. 17th century. Oil painting. Vatican Museums. From *Images of Salvation*.

## *Something to Hope For*

The Mission and Elgin Settlement, and the Underground Railroad. Presented by the Buxton National Historic Site & Museum as part of the Ontario Regional Museums Program.

February 7 to August 11, 2002

## *Views of Our Future: Architectural Finalists*

The three short-listed architectural firms considered for the Renaissance ROM project: Architetto Andrea Bruno (Italy), Bing Thom Architects (Canada), and Studio Daniel Libeskind (Germany).

February 8, 2002 to January 2003

## *Mohawk Ideals, Victorian Values: Oronhyatekha, M.D.*

Dr. Oronhyatekha was a remarkable Canadian who succeeded as a Mohawk physician and a Victorian businessman.

March 2 to August 4, 2002

## *The Underground Railroad: Next Stop, Freedom!*

An experiential theatre presentation about enslaved African-Americans coming to Canada. Presented in co-operation with Parks Canada and the Ontario Black History Society.

April 13, 2002 to March 16, 2003

## *Collecting Italy*

A Library Gallery installation featuring the ROM's Italian religious artifacts, Italian souvenirs, forgeries, and rare books.

May 11 to November 1, 2002

## *Unveiling the Textile and Costume Collection*

An intimate exhibition that demonstrated the range and international scope of the ROM's permanent collection.

May 18 to September 8, 2002

*Images of Salvation: Masterpieces from the Vatican  
and Other Italian Collections*

Presented by Hydro One

One hundred and forty artifacts from the Vatican and Italian Ecclesiastical Museums and other private collections, presented with Fondazione Gioventù-Chiesa-Speranza-Vatican and World Youth Day XVII.

June 8 to August 11, 2002

*Across Borders: Beadwork in Iroquois Life*

Beadwork in Iroquoian culture and history, from the mid-19th century to the present. Organized by the McCord Museum of Canadian History, Montreal, in association with the ROM and various First Nations.

June 21 to October 14, 2002

*Chinese Shadows: Rubbings of Han Dynasty Stone Relief  
(206 BC–220 AD)*

Ink rubbings and original stone relief from the ROM's Far Eastern collections provided an extraordinary glimpse into life in China during the Han Dynasty.

July 6, 2002, to January 12, 2003

*Treasures from a Lost Civilization: Ancient Chinese Art  
from Sichuan*

Presented by AIC Group of Funds

Remarkable artifacts excavated from two large sacrificial pits in Sanxingdui, Sichuan Province, China, in 1986. Organized by the Seattle Art Museum in collaboration with the Department of Cultural Affairs of Sichuan Province of the People's Republic of China.

August 3 to November 10, 2002



Evening gown. Gigliola Curiel, 1955. Gift of the Robert Simpson Co.  
Photo: Irving Solero. From *Elite Elegance*.

### *A Century of Comfort: Quilts from Oxford County*

Twenty-three quilts from Oxford County commemorate meaningful events in fabric and stitches. Presented by the Woodstock Museum National Historic Site as part of the Ontario Regional Museums Program.

September 28, 2002, to January 5, 2003

### *Tuugaaq: Ivory Sculptures from the Eastern Canadian Arctic*

Over 150 exquisite miniature ivory sculptures from the Bildfell collection, purchased for the ROM by Mr. Donald Ross, illuminate Inuit life and art in the early 20th century.

October 12, 2002, to March 30, 2003

### *The James Ossuary: "James, Son of Joseph, Brother of Jesus"*

Dating from the first century CE, this controversial archaeological artifact, an inscribed limestone burial box, may be the earliest non-biblical reference to Jesus of Nazareth.

November 15, 2002, to January 5, 2003

### *Elite Elegance: Couture Fashion in the 1950s*

The crème de la crème of the Museum's couture collection illustrated the social context of couture in Toronto during the 1950s. Generously supported by Dior.

November 23, 2002, to May 4, 2003

### *Collecting Textiles and Costume*

The people behind the ROM's renowned costume collection—donors, collectors, and curators—were profiled in this Library Gallery installation.

November 23, 2002, to May 4, 2003

### *The New Mosaic: Selections from Friuli, Italy*

Contemporary pieces from the Friuli School of Mosaic in Spilimbergo, Italy, provided a modern interpretation of an ancient medium. Generously supported by the Government of Regione Friuli Venezia Giulia, Ente Friuli nel Mondo, and Scuola Mosaicisti del Friuli. Sponsored by Universal Workers Union Local 183 Toronto, Falconcrest Homes, and Casarsa Wines.

December 14, 2002, to March 16, 2003

### *Views of Our Future*

An updated exhibition about Renaissance ROM, the Museum's major expansion project, featuring the latest floor plans and models from Studio Daniel Libeskind.

February 7, 2003—ongoing

### *Tree Spirit: The Woodcuts of Naoko Matsubara*

Woodblock prints by one of the world's leading contemporary woodcut artists, Naoko Matsubara, RCA. Generously supported by Toyota Canada.

February 22 to November 2, 2003

### *Heiltsuk Travelling Exhibition*

This show of Heiltsuk art from our anthropology collections was hosted by two venues: Museum of Anthropology, University of British Columbia (April to September 2002), and the McCord Museum of Canadian History, Montreal (April to October 2003). Organized by the Exhibits and Community Programs Department.

## REACHING OUT



*Matsubara (Pine Grove)*. Naoko Matsubara, woodcut print, 1983. From *Tree Spirit: The Woodcuts of Naoko Matsubara*.

The ROM reached out to external audiences last year in a number of ways. Traveling exhibits and the Dinomobile visited 23 community museums, allowing almost 400,000 visitors to experience the ROM's community-based programming. Close to 200 schools ordered Edukits, an engaging way to learn using museum objects. The Ontario Trillium Foundation supported the development of a new exhibit, with accompanying Edukits, called *Arts of China: Glimpses of an Ancient Civilization*, which opened at the Chinese Cultural Centre of Greater Toronto in June.

A record 1.8 million visitors hit the Museum's Web site, which launched a new design including a unique view of Renaissance ROM construction activities from a neighboring rooftop webcam. Thousands of Museum visitors glimpsed the future, developed by the ROM's new Digital Imaging Centre, as they explored an image database of the Museum's textiles collection for the *Elite Elegance* exhibition. And countless television viewers experienced a documentary on the ROM's fossil research in Western Canada's Burgess Shale, and were invited to bring in their hidden treasures for curatorial comment for the ROM/Discovery Channel co-production "History Hunters," airing in the fall of 2003.

Readers were treated to several ROM exhibition publications: *Chinese Shadows: Stone Reliefs, Rubbings, and Related Works of Art from the Han Dynasty*; *Anyang and Sanxingdui: Unveiling the Mysteries of Ancient Chinese Civilizations*; and *Tree Spirit: The Woodcuts of Naoko Matsubara*. In addition, the ROM's Publications department contributed to the exhibition catalogue *Images of Salvation: Masterpieces from the Vatican and Other Italian Collections*, and began production of *The ROM Field Guide to Wildflowers of Ontario*, to be published in Spring 2004.

# PROGRAMMING



The Kiyoshi Nagata Ensemble of Japanese taiko drummers welcomes guests to the May 28 groundbreaking and campaign Launch for Renaissance ROM.  
Photo: Jeff Speed

## ROM Friday Nights

Presented by Bell Canada

In its fourth year, this popular weekly offering attracted a record 195,000 visitors, who enjoyed free general admission, themed entertainment on the main stage, and ticketed special programs ranging from curatorial presentations to mini film festivals. New this year was Toronto's hippest lounge, *glass*, with live music, signature cocktails, and tantalizing cuisine. Media sponsor: NOW Magazine.

## ROM Sundays

Presented by Sun Life Financial

Wintry Sunday afternoons were brightened by a series of musical concerts and curatorial presentations offered from January to April. Ranging from the baroque music of Tafelmusik to Yo-Yo Ma's Silk Road Ensemble, these presentations, free with admission, made a visit to the ROM an even richer experience.

## March Break 2003

Presented by Grand & Toy

Almost 40,000 visitors came out for March Break 2003, enjoying a variety of activities including fossil touch tables, live animal demonstrations, and medieval and Renaissance re-enactments, demonstrations, and children's activity area. Over 100 staff, students, and members of the Department of Museum Volunteers were involved in the programming.

## School Visits

Generously supported by CIBC

Although there were fewer visitors this year because of teachers' strikes and the SARS outbreak, the ROM still proved to be a popular destination for elementary and secondary schools, with almost 124,000 students from across Ontario visiting throughout the school year.



## Children's Programs

Summer Club 2002 had close to 1,600 registrants in 89 themed courses, with some courses offered twice because of high demand. Staffing was enhanced by a contribution of over 6,200 volunteer hours. Summer Club continues to draw praise from parents with comments like: "I rave about the ROM Summer Club to friends. Incredibly well run." Generously supported by the Imperial Oil Foundation.

Almost 600 registrations were received for March Break Camp and Saturday Morning Club this year. Several new courses met positive reviews, including "Art to Go" and "The Amazing ROM Race." Comments from program evaluations included: "It's great to have a program that captures my son's imagination and intellect so successfully" and "My child absolutely loves coming here." Generously supported by the Philip and Berthe Morton Foundation.

## ROMLife

As popular as ever, the ROMLife programs attracted nearly 8,000 registrants, thanks to a more refined and focused set of offerings, including lectures, workshops, and classes in the galleries. Particularly notable was the Institute of Contemporary Culture's Architecture Rampant series, featuring Bruce Mau, Phyllis Lambert, and Daniel Libeskind.

## Discovery Gallery

Celebrating its 25th anniversary in 2003, the Discovery Gallery continued to be a favourite of the ROM's youngest visitors, hosting 180,000 visitors between July and the end of March. The gallery was closed for renovations on March 31, 2003, and the new CIBC Discovery Room will reopen in an interim location in March 2004.

## Hands-on Biodiversity

In this popular gallery, over 70 volunteers work alongside part-time staff. The team partnered with curators and community partners to pilot special programming on such topics as Backyard

Biodiversity and Invasive Species, adding new activities for young visitors less than five years of age. The relocated Vietnamese Mossy Frog terrarium has become a new gallery highlight. Hands-on Biodiversity has succeeded in attracting family visitors since the closure of the Discovery Gallery.

## Department of Museum Volunteers

The 610 members of the ROM's Department of Museum Volunteers (DMV) remained active in 2003. The DMV makes financial gifts to various sections of the Museum each year and contributes almost \$2 million annually in volunteer time.

DMV members worked in a variety of areas: assisting at major exhibitions and in curatorial and other offices; helping with March Break, ROM Friday Nights, and ROM Sundays; working with the Owls and Explorers programs; volunteering in the Hands-on Biodiversity and Discovery galleries; and arranging seasonal decorations in the ROM's Rotunda. The touring section, consisting of 150 of the department's volunteers, offered educational tours of the Museum in a variety of languages and guided visitors on special walks in the city core. The 75 volunteers in the travel section organized and led seven trips to exotic locations around the world, along with 13 day trips in the Toronto region. Three affiliated committees—the Bishop White Committee (Far Eastern), the Textile and Costume Committee (TEX-CO), and the Friends of the Canadian Collections at the ROM (FCC)—continued special programming and fundraising for the Museum. The DMV organized the 11th Annual Studies in Silver Lecture and the 13th Annual Decorative Arts three-day symposium at the Museum. The ROM Reproductions Shop, which will remain open during Renaissance ROM, had an outstanding year financially, introducing several new products.

Three new initiatives this year were the establishment of a Demographics Committee, charged with increasing the diversity of the volunteer base; a pledge to raise \$1 million for Renaissance ROM, in addition to the regular generous gifts from individual volunteers; and a "meeters and greeters" program to welcome ROM visitors.

# COLLECTIONS AND RESEARCH



The world's largest sea scorpion fossil, a seven-foot *Pterygotus buffaloensis*, is now on display.

## Renaissance ROM

Curatorial staff were deeply involved in gallery planning and design, with 20 new or redesigned galleries in development. At the end of 2002/2003, teams were nearing the end of concept design and beginning schematic design and text writing.

## COLLECTIONS

In preparation for the movement of objects and dismantling of galleries associated with Renaissance ROM, several collection spaces underwent major renovations and upgrades of storage facilities, including Canadian paintings, prints, and drawings from the Department of Western Art and Culture as well as collections from Textiles, Anthropology, and Botany. A specialized storage facility was completed for the ROM's alcohol-preserved collections in the new off-site storage building in Oakville.

Several important objects and collections were acquired, notably the world's largest fossil sea scorpion, a 420-million-year-old composite specimen of *Pterygotus buffaloensis*, measuring more than seven feet from tip to tail that is now on display next to the Maiasaur Project on the second floor. Through the continuing gifts of Mr. Noah Torno and his late wife, Rose, the ROM obtained several other important artifacts, including fine examples of 18th-century painted Chinese wallpaper and fine European furniture.

### Fieldwork

Curators conducted fieldwork in more than 25 countries and regions spanning the globe, from Argentina to New Zealand and from China to the Yukon. In keeping with the ROM's dual mandate to study world cultures and natural history, projects ranged from archaeological excavations in central China in advance of flooding from the huge Three Gorges Dam on the Yangtze River to studying the behaviour, genetics, and conservation of Red Knots shorebirds on their migratory route from the Canadian Arctic to the southern tip of South America.

### Research

While significant staff time was devoted to developing new galleries, curatorial research remained the core curatorial activity. Significant enhancements to the museum's cutting-edge Laboratory of Molecular Systematics, including the addition of a high-capacity automated DNA sequencing machine, will be enabled through an external grant and internal renovation funds. Preparations for moving the ROM's Jack Satterly Geochronology Laboratory to the University of Toronto were completed. This laboratory will be replaced by the curatorial program of the incoming Curator of Mineralogy, while maintaining collaboration with the geochronology unit. Highlights of the art and archaeology research program include new publications by Ross Fox, Associate Curator, Western Art and Culture (on Canadian silver), and Deepali Dewan, Curator of South Asian Art, Near Eastern and Asian Civilizations (on 19th- and 20th-century Indian and South Asian culture).

### Funding

The ROM's research continues to be supported largely by external funding. More than \$1 million in outside grants was awarded to curatorial staff, including a \$250,000 grant from the Canadian Foundation for Innovation to Jean-Marc Moncalvo, Centre for Biodiversity and Conservation Biology, for laboratory equipment and facilities in support of his outstanding research on the evolutionary biology of fungi.

### Staff

In early June 2003, the Museum was pleased to appoint Mark Engstrom as Vice-President, Collections and Research (VP C&R), for a five-year term. Dr. Engstrom had been serving as interim VP C&R since the departure of Hans-Dieter Sues in December 2002. Dr. Engstrom's combination of academic stature, management expertise, and vision for the future of curatorial departments will prove invaluable in contributing to gallery development in Renaissance ROM and the evolution of strategic plans for the curatorial division.

During 2002/2003, the ROM was pleased to welcome two new curators: Dr. Robert P. Little, The Mona Campbell Curator of European Decorative Arts, a specialist in European decorative arts; and Dr. Jean-Marc Moncalvo, Centre for Biodiversity and Conservation Biology, a specialist in fungal systematics.

The Museum's departing VP C&R, Hans Sues, was elected a Fellow of the Royal Society of Canada in recognition of his outstanding and innovative research in vertebrate paleontology during his scientific career at the ROM. He was one of only 60 Canadians to receive this prestigious honour in 2003.

# DONORS, PATRONS, SPONSORS



Top: Michael A. Lee-Chin announces his \$30-million Cornerstone Gift to Renaissance ROM.

Bottom: (L to R) Jack Cockwell, Liza Samuel, and Jim Temerty, our \$5-million Principal Gift donors.

Photos: Jeff Speed

Contributions to Renaissance ROM and other critical areas of need are essential to enable the Museum to maintain the highest standard for collections management, gallery and exhibition development, research and education, facilities, and public programming.

The ROM is fortunate to have the generous support of individuals who share its passion for collecting, interpreting, and communicating the immense diversity of the natural world and human civilization. Thanks to gifts from these donors, the ROM continues to strengthen its international stature and express Canada's unique multicultural identity through its research, galleries, and public programs.

## CORNERSTONE GIFTS

Cornerstone gifts include donations, pledges, or bequests of \$30 million or more.

## TRANSFORMING GIFTS

Transforming gifts include donations, pledges, or bequests of \$10 million—\$29,999,999.

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Principal gifts include donations, pledges, or bequests of \$5 million—\$9,999,999.

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Leadership gifts include donations, pledges, or bequests of \$1 million—\$4,999,999.

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Founding gifts include donations, pledges, or bequests of \$250,000—\$999,999.

## MAJOR GIFTS

Major gifts include donations, pledges, or bequests of \$100,000—\$249,999.

## SPECIAL GIFTS

Special gifts include donations, pledges, or bequests of \$25,000—\$99,999.

The ROM would like to thank and recognize the following donors for their exceptional generosity.

### NEW MAJOR GIFTS 2002/2003

The following gifts were made to the Museum in 2002/2003.

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Mr. Michael A. Lee-Chin\*

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### RENAISSANCE ROM CAMPAIGN GIFTS

The following gifts of \$25,000 or more have been made to the Renaissance ROM Campaign up to June 30, 2003.

Renaissance ROM is a broad initiative that will transform and revitalize the Museum through bold new architecture and heritage restoration. With 220,000 square feet of new and renovated space, the ROM will be able to almost double the amount of collections on display, showcase these holdings in a more comprehensive way, host larger travelling exhibitions, increase accessibility, expand public programming, and develop innovative gallery environments to enhance the museum experience.

### CORNERSTONE GIFTS

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The year 2002/2003 brought continued growth and success in sponsorship endorsements. We are pleased to recognize the following organizations that provided leadership support for ROM exhibitions, programs, and special events.

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*Treasures from a Lost Civilization:  
Ancient Chinese Art from the Sichuan*

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We would also like to acknowledge the following organizations, which provided media and promotional support in 2002/2003.

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*Elite Elegance: Couture Fashion  
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### The Globe and Mail

*Elite Elegance: Couture Fashion  
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*The New Mosaic: Selections from*

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### Ming Pao Daily News

*Treasures from a Lost Civilization:  
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### NOW Magazine

*ROM Friday Nights*

### Ontario Cultural Attractions Fund

*Treasures from a Lost Civilization:  
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*Treasures from a Lost Civilization:  
Ancient Chinese Art from Sichuan*

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The Currelly Society is named to honour the first director of the Royal Ontario Museum of Archaeology, and his wife, and recognizes the generosity of those individuals who have planned a legacy to benefit the ROM through a bequest, charitable gift annuity, gift of life insurance, or other deferredgiving vehicle.

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Philanthropy is the cornerstone of the ROM's success. The Royal Patrons' Circle recognizes the Museum's most dedicated and generous donors, whose gifts of \$1,000 or more annually support the highest ongoing priorities.

In 2002/2003, the donors listed below contributed over \$1 million to support enhancements to the ROM's collections, research, exhibitions, and public programs. This major accomplishment is truly a testament to the level of commitment from our Patrons, who share so passionately in the ongoing vitality of the Museum. We thank all our Patrons for their generosity and sound endorsement.

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Mr. Ernest & Ms. Claire Siegel  
Mr. W. W. Sigen & Ms. Jane F. Sigen  
Mr. Valentin Simanovsky  
Ms. Julie Simm & Mr. Michael Sutton  
Mr. John Simmonds &  
Ms. Joanne Pooley  
Rev. John O. Simmons  
Mrs. Shirley & Mr. Roland Simons  
Mrs. Tracy & Mr. Bruce Simpson  
Mrs. Claudette & Ms. Erin Sims  
Ms. Lesley Sinclair  
Ms. Mary Jane Sinclair  
Mr. Robert & Mrs. Berniece Skelly  
Mr. Marvin & Mrs. Judith Skolnick  
Prof. C. P. Slater &  
Prof. Joanne McWilliam

Mr. Nahum Sloan &  
Ms. Nancy Kreiger

Ms. Emily Smith

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Mr. Guy & Mrs. Myrna Smith

Dr. Mark Smith & Ms. Anne Larson

Mr. Patrick & Mrs. Susan Smith

Mr. Tony & Ms. Patricia Smith

Ms. Margaret Smith-Armstrong &  
Mr. Raymond Armstrong

Mr. David & Mrs. Patricia Smukler

Mr. Peter Smyrnios &  
Ms. Maria Mihailovich

Mr. John Snell & Mrs. Jennifer Snell

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Ms. Cathy Pollock

Mr. Sam Sniderman & Mrs. Janet Mays

Mr. Fred & Mrs. Elizabeth Sobie

Mr. Walter & Mrs. Bibs Soles

Mr. Norman & Mrs. Lyla Solmon

Mr. Philip Solondz &  
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Mr. Ayaz Somani &  
Mrs. Shallah Jamal-Somani

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Mr. Leigh & Mrs. Carol Speakman

Mr. W. P. Spence & Mr. John Spence

Mr. Jonathan Spencer & Ms. Julie Chan

Mr. Lloyd Spitzig

Ms. Catherina Spoel &  
Mr. Michael MacMillan

Mr. Joe Springer &  
Ms. Marg Vander Kuur

Mrs. M. H. Squires

Mr. Michael Squires

Ms. Gillian Stacey &  
Ms. Jennifer Stacey

Ms. Margaret Staggs

Mr. Ronald Staggs

Ms. Gordana Perunicic Stankovic & Mr.  
Nenad Stankovic

Mrs. Doreen Stanton

Mr. John Staric &  
Ms. Nancy Rebellato

Mr. Andrew Stark & Ms. Julie Winfield

Dr. Ronald Stead &  
Mrs. Elizabeth Colley-Stead

Mr. Donald & Mrs. Lois Steadman

Mr. Marshall Stearns &  
Ms. Inger Bartlett

Mrs. Cecile Stein

Mr. J. M. Steiner & Mrs. Elaine Steiner

Mr. Slavko & Ms. Regina Stemberger

Ms. Marina Stephens &  
Mr. Len Homeniuk

Dr. Bette Stephenson &  
Ms. Elizabeth Kennedy

Nadine Stermole & David Stermole

Mr. Gerald & Mrs. Tanio Sternberg

Mr. John & Mrs. Katherine Stevens

Mr. David & Mrs. Susanne Stevenson

Mr. Michael & Mrs. Sonja Stewart

Mrs. Anne R. Stinson

Ms. Pamela Stradwick &  
Miss Caitlin Rostron

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Ms. Gillian Hiltchey

Mr. Neil Stride

Dr. Eva Styrsky & Mr. Robert Ellwood

Mr. Gordon W. Suddes

Mr. Jim & Mrs. Janine Sutcliffe

Mr. Paul & Mrs. Anne Marie Switzer

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Ms. Sophia Syrras &  
Mr. George Antiochos

Dr. Paul Tacon & Ms. Susan Tacon

Dr. R. J. Taggart &  
Ms. Margaret Taggart

Ms. Joy Takahashi &  
Ms. Jennifer Hashimoto

Mr. Terence Takashima

Ms. Maureen Talley &  
Ms. Marie Humenny

Mr. Sanjiu Talwar & Ms. Kusam Kohli

Mr. Stephen Tatrallyay &  
Ms. Leanne McPhie

Mr. Geoffrey & Mrs. Mary Ellen Taylor

Mr. Jowi Taylor

Ms. Leah Taylor & Mr. Tom Taylor

Dr. Maurice & Dr. Insup Taylor

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Ms. Deirdre A. Taylor-Wright &  
Mr. Jim Mercer

Ms. Cynthia Teeter

Mr. David R. Tennent &  
Mrs. Joene Tennent

Mrs. Margaret & Mr. Chris Theis

Mr. Tom Thomas & Ms. Karen Murphy

Mr. Chris Thompson &  
Ms. Alison Stanley

Dr. J. E. & Mrs. B. K. Thompson

Mr. Raymond B. Thompson &  
Ms. Doris Bercarich

Mr. Claude & Mrs. Rosemary Thomson

Mr. Ridley Mulock Thomson &  
Mrs. Graciela Thomson

Mr. Warren & Mrs. Lisa Thomson

Mr. Bob Tiessen & Mrs. Anita Tiessen

Dr. Kim S. Tilbe & Dr. Patricia Kresan

Mrs. Lillian E. Tilbrook

Mr. Bernard Tishman

Mr. Ernest & Mrs. Dwyla Toomath

Mrs. Paola Torchio & Ms. Lia Torchio

Mr. James Torrens &  
Ms. Dianne Davies

Ms. Martha Tory

Mr. Edward A. Tossell

Dr. Stanley & Dr. C. Townsend

Ms. Jody Townshend

Mr. Stephen E. Traviss

Mrs. Diana Tremain

Mr. Francois Tremblay &  
Ms. Christine Featherstone

Mr. Michael & Ms. Evelyn Trites

Mr. Robert & Ms. Catherine Tubbesing

Mr. Robert & Mrs. Lynne Tuer

Mr. Trevor Turnbull & Ms. Jennifer Day

Mr. James & Ms. Diane Turner

Mr. Joseph & Mrs. Maria Undyantara

Mr. Guy & Ms. Sandra Upjohn

Mr. Mark Usher

Mr. Gary Usling & Ms. Anne Goeden

Mr. Steven Vaccaro &  
Ms. Katherine Marielle

Mr. & Mrs. John Valant

Mr. Simon & Mrs. Maaike Van Spronsen

Mr. Jim Vassos & Ms. Julia Micks

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Mr. Bruno Vendittelli &  
Mr. Rob Peracchia

Mr. Gerd & Mrs. Elke Verres

Mr. Fred & Mrs. Sharolyn Vettese

Ms. Louise & Ms. Jennifer Vigneault

Mrs. Angelina Vogl

Mr. Max Von Reimann &  
Mrs. Jean Reimann

Mr. Rick & Mrs. Mary Wahrer

Ms. Catherine Wakelin &  
Mr. Nicholas Flengas

Mr. Raymond Walke & Ms. BettyJo Hill

Mr. Barry M. Walker &  
Mr. David Truong

Mr. Kenneth & Mrs. Linda Walker

Mr. Ronald Walker &  
Ms. Susan Monteith

Mr. Ross & Mrs. Audrey Walker

Miss Karla Wallace &  
Mr. Kenneth Wallace

Mr. John & Mrs. Ann Walsh

Mr. Gary Walters &  
Ms. Nadine Melemis  
Mr. Rohan Walters &  
Ms. Catherine Gilbert  
Mr. Frank Warman &  
Ms. Marguerita Dykstra  
Mr. Willem Wassenaar  
Mr. William & Mrs. Phyllis Waters  
Ms. Rosemary Waterston &  
Mr. Gordon Phillip King  
Mr. G. Scott & Ms. Laurel Watson  
Mr. Ronald & Mrs. Marilyn Waye  
Mr. Peter Webb & Mrs. Joan York  
Dr. Randall & Mrs. Anne Webster  
Lieut. Colonel Bob Weinert  
& Ms. Kathryn A. Cox  
Mr. G. Weinrib & Ms. N. Young  
Mr. Mark A. Weisdorf &  
Ms. Lorraine Bell  
Mr. D. Vaughn & Mrs. Linda Weseloh  
Ms. Grace A. Westcott &  
Mr. Peter S. Grant  
Mr. Earl & Mrs. Terry Wexler  
Mr. Alan & Mrs. Elisabeth Wheable  
Miss Linda Whelpdale  
Mr. David & Mrs. Mary White  
Mrs. Shan & Mr. Michael White  
Mr. Brian Whittaker &  
Ms. Marieken Molenaar  
Mr. & Mrs. G. Earle Wight  
Ms. Jennifer Wilcox &  
Mrs. Linda J. Webb  
Miss E. Joan Williams &  
Miss E. Jane Armstrong  
Mr. Norman & Mrs. Nancy Williams  
Mr. Steve & Ms. Barbara Williamson  
Ms. Lee-Anne Wilson  
Dr. Murray Wilson  
Mr. Terry Wilson &  
Ms. Colleen Clarke  
Mr. William & Mrs. Dorothy Wilson

Mr. E. M. Winter &  
Ms. Marguerite Low  
Dr. George & Dr. Virginia Winters  
Mr. Jack & Mrs. Nan Wiseman  
Dr. Marcia & Dr. John Wiseman  
Ms. Karen Wishart & Mr. Phil Howell  
Mrs. Irene Withers  
Mr. John & Mrs. Leonor Wleugel  
Ms. Hania Wojtowicz  
Ms. Ann M. Woodruff  
Mr. David & Miss Diane Woods  
Mr. Greg Woods  
Mr. Michael & Ms. Katharine Woods  
Dr. Douglas & Mrs. Pauline Wooster  
Mrs. Jean Y. Wright  
Mr. Philip & Mrs. Eileen Wunch  
Mr. Greg Wylie &  
Mrs. Stephanie Wylie  
Mrs. Connie Xuereb &  
Mrs. Deborah Xuereb-Blackler  
Mr. R. & Mrs. Judy Yamada  
Ms. Dina & Mr. Chad Yee  
Ms. Irene Yeung & Mr. Michael Zerbs  
Mrs. Heather Young &  
Miss Maureen Young  
Mr. Ming Young & Ms. Julie Chan  
Mr. Perce & Mrs. Susan Young  
Ms. Maria Yu & Mr. Ian Watson  
Ms. Jessie Yurman  
Dr. Andy & Mrs. Dorothy Zajac  
Ms. Paulette Zander &  
Ms. Paula Charles  
Mr. John Zechner &  
Ms. Lynn Porter-Zechner  
Mr. Peter & Mrs. Frances Ziegler  
Ms. Shirley Zussman &  
Mr. Arnie Rusinek  
Mr. Karan & Mrs. Reema Zutshi  
Anonymous Donors (16)

# FROM FINANCIAL STATEMENTS AND AUDITORS' REPORT

To the Trustees of The Royal Ontario Museum

We have audited the balance sheet of The Royal Ontario Museum as at June 30, 2003 and the statements of operations and changes in net assets and cash flows for the year then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Museum as at June 30, 2003 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

*Ernst & Young LLP*

Chartered Accountants  
Toronto, Canada  
August 14, 2003.



The famous and controversial James Ossuary attracted 95,000 visitors in its seven-week run.



# THE ROYAL ONTARIO MUSEUM

(Incorporated by Special Act of the Ontario Legislature as a corporation without share capital)

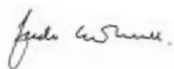
## BALANCE SHEET

As at June 30

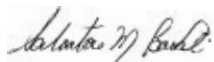
	2003	2002
	\$ [000's]	\$
<b>Assets</b>		
<b>Current</b>		
Cash and short-term investments (note 4)	797	1,213
Due from The Royal Ontario Museum Foundation (note 13)	1,049	3,415
Other accounts receivable	1,688	1,224
Inventories	112	455
Deferred exhibition costs and other assets	1,838	1,447
<b>Total current assets</b>	<b>5,484</b>	<b>7,754</b>
Investments (note 4)	44	481
Deferred pension costs (note 14)	3,035	3,155
Capital assets, net (note 5)	57,527	45,147
Other assets	286	303
	<b>66,376</b>	<b>56,840</b>
<b>Liabilities and Net Assets</b>		
<b>Current</b>		
Bank indebtedness (note 15)	2,213	—
Accounts payable and accrued liabilities	7,861	4,111
Deferred revenue (note 7)	5,261	5,769
<b>Total current liabilities</b>	<b>15,335</b>	<b>9,880</b>
Deferred capital contributions (note 8)	48,233	44,765
Accrued non-pension liability (note 14)	1,229	858
<b>Total liabilities</b>	<b>64,797</b>	<b>55,503</b>
<b>Net assets (note 9)</b>	<b>1,579</b>	<b>1,337</b>
	<b>66,376</b>	<b>56,840</b>

See accompanying notes.

On behalf of the Board:



Jack Cockwell, Trustee



Salvatore M. Badali, Trustee

# THE ROYAL ONTARIO MUSEUM

## STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS

Year Ended June 30

	2003 \$ [000's]	2002 \$
<b>Revenues</b>		
Grants (note 10)	24,632	23,193
Admission fees	4,610	4,561
Museum programs	2,003	2,149
Ancillary services	8,117	8,602
Investment income	58	62
Donations - Gifts in kind	60,614	1,087
Amortization of deferred capital contributions (note 2)	11,774	11,705
Other	1,403	1,632
	<b>113,211</b>	<b>52,991</b>
<b>Expenses (note 11)</b>		
Curatorial and collections management	10,624	11,090
Building, security and visitor services	7,698	7,212
Ancillary services	6,291	6,665
General and administration	3,338	3,388
Education and public programs	1,971	2,113
Library and information services	2,030	2,202
Exhibition and gallery development	1,333	1,344
Marketing and public relations	1,580	1,698
Temporary exhibitions	4,409	2,628
Artifacts and specimens		
Gifts in kind	60,614	1,087
Purchased	868	1,137
Amortization of capital assets (note 2)	12,189	11,953
Other	24	76
	<b>112,969</b>	<b>52,593</b>
<b>Excess of revenues over expenses for the year</b>	<b>242</b>	<b>398</b>
Net assets, beginning of year (note 9)	1,337	8
Restricted capital contributions for the purchase of land (note 9)	—	931
<b>Net assets, end of year (note 9)</b>	<b>1,579</b>	<b>1,337</b>

*See accompanying notes.*

# THE ROYAL ONTARIO MUSEUM

## STATEMENT OF CASH FLOWS

Year Ended June 30

	2003	2002
	\$ [000's]	\$
<b>Operating Activities</b>		
Excess of revenues over expenses for the year	242	398
Add (deduct) non-cash items		
Amortization of capital assets	12,189	11,953
Amortization of deferred capital contributions	(11,774)	(11,705)
	657	646
Changes in non-cash working capital balances related to operations		
Due from The Royal Ontario Museum Foundation	2,366	(2,150)
Other accounts receivable	(464)	137
Inventories	343	71
Deferred exhibition costs and other assets	(391)	(614)
Accounts payable and accrued liabilities	(1,186)	286
Deferred revenue	(508)	1,074
Net change in deferred pension costs	120	81
Net change in accrued non-pension liability	371	419
<b>Cash provided by (used in) operating activities</b>	<b>1,308</b>	<b>(50)</b>
<b>Investing and Financing Activities</b>		
Purchase of capital assets	(24,569)	(3,947)
Increase in bank indebtedness	2,213	—
Sale of investments, net	437	1,331
Decrease in other assets	17	19
Restricted contributions received for land purchases	—	931
Contributions received for capital asset purchases	15,242	2,948
Increase in accounts payable and accrued liabilities related to construction in progress	4,936	—
<b>Cash provided by (used in) investing and financing activities</b>	<b>(1,724)</b>	<b>1,282</b>
<b>Net increase (decrease) in cash and short-term investments during the year</b>	<b>(416)</b>	<b>1,232</b>
Cash and short-term investments, beginning of year	1,213	(19)
<b>Cash and short-term investments, end of year</b>	<b>797</b>	<b>1,213</b>

*See accompanying notes.*

# THE ROYAL ONTARIO MUSEUM

## NOTES TO FINANCIAL STATEMENTS, JUNE 30, 2003

### 1. General

The Royal Ontario Museum [the “Museum”] is an operating enterprise agency of the Province of Ontario incorporated without share capital by Special Act of the Ontario Legislature. The Museum is Canada’s largest museum and one of the few of its kind to explore and exhibit both the art and archaeology of human cultures and the history of the natural world. The Museum’s mission is to inspire wonder and build understanding of human cultures and the natural world.

The Museum is registered as a charitable organization under the Income Tax Act (Canada) [the “Act”] and, as such, is exempt from income taxes and is able to issue donation receipts for income tax purposes. In order to maintain its status as a registered charity under the Act, the Museum must meet certain requirements within the Act. In the opinion of management, these requirements have been met.

### 2. Renaissance ROM Project

The Board of Trustees has approved phase I of a major redevelopment project for the Museum [“Renaissance ROM Project”]. The project will be completed in two phases with a total estimated cost of \$200 million before financing and fundraising costs. The first phase, with a total cost of \$150 million, is planned for completion in December 2005. Phase II will cost an additional \$50 million and is scheduled to be completed one year later. The total project involves the construction and restoration of the original buildings as well as 40,000 square feet of new gallery spaces. Renaissance ROM will permanently alter the Museum’s economic base, providing additional annual market income to sustain excellence across the board.

Funding for this project will come from the public and private sectors. To date the Museum has received commitments from the federal and provincial governments of \$60 million. The balance will be funded through a fundraising campaign. As at June 30, 2003, the Museum has spent \$22.9 million [2002 - \$1.6 million] on the project which is recorded on the balance sheet as capital assets.

In anticipation of the project, the remaining life of certain capital assets was reduced and, as a result, effective in fiscal 2002, the amortization period of these assets was revised accordingly. In addition, amortization of the related deferred capital contribution was revised.

### 3. Summary of Significant Accounting Policies

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles applied within the framework of the significant accounting policies summarized below:

#### Revenue recognition

The Museum follows the deferral method of accounting for contributions, which include donations and government grants. Contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection reasonably assured. Donations are recorded on a cash basis since pledges are not legally enforceable claims.

Contributions externally restricted for purposes other than endowment are deferred and recognized as revenue in the year in which the related expenses are recognized. Externally restricted contributions for the purchase of land are credited directly to “invested in capital assets”. Externally restricted contributions for the purchase of other capital assets are deferred and amortized over the life of the related capital asset. Endowment contributions are recognized as direct increases in net assets in the year in which they are received.

#### Investments

Investments are recorded at market value. Investment income consists of interest, dividends, realized gains (losses) and the net change in unrealized gains and losses.

#### Inventories

Inventories, which consist primarily of gift shop items held for sale, publications and supplies, are stated at the lower of average cost and net realizable value.

#### Deferred exhibitions and other costs

Costs of exhibitions are deferred until the exhibitions are opened to the public and then are expensed over the period of the exhibitions to which they relate.

## Employee benefit plans

The Museum accrues its obligations under employee benefit plans and related costs, net of plan assets. The cost of pensions and other retirement benefits earned by employees is actuarially determined using the projected benefit method prorated on service and management's best estimate of expected plan investment performance, salary escalation, retirement ages of employees, and expected health care costs. For the purpose of calculating the expected return on plan assets, those assets are valued at a market-related value whereby investment gains and losses are recognized over a three-year period. Employee future benefit liabilities are discounted using current interest rates on long-term bonds.

The transitional asset (obligation), the impact of any change to plan provisions and the excess of the cumulative net actuarial gain (loss) over 10% of the greater of the benefit obligations and the market-related value of the plan assets are amortized over the average remaining service period of active employees. The average remaining service period of the active employees covered by the pension plan is 12 years. The average remaining service period of the active employees covered by other retirement benefit plans is 17 years.

## Capital assets

Land is carried at cost. Purchased capital assets are stated at acquisition cost. Contributed capital assets are recorded at fair market value at the date of contribution. Amortization is provided on a straight-line basis over the estimated useful lives of the assets as follows:

Building	40 years
Galleries	20 years
Building improvements	5 to 10 years
Furniture and equipment	3 to 10 years

## Artifacts and specimens

The value of artifacts and specimens has been excluded from the balance sheet. Gifted artifacts and specimens are recorded as revenue at values based on appraisals by independent appraisers. The acquisition of both gifted and purchased artifacts and specimens is expensed.

## Use of estimates

The preparation of financial statements in conformity with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and the disclosure of contingent assets and liabilities at the date of the financial

statements and the reported amounts of revenue and expenses during the reporting period. Actual amounts could differ from those estimates.

## Contributed materials and services

Because of the difficulty in determining their fair market value, contributed materials and services are not recognized in the financial statements.

## 4. Cash and Short-term Investments

Cash and short-term investments consist of the following:

	2003	2002
	\$ [000's]	\$
Cash	295	124
Money market fund	448	457
Bankers' acceptances	98	1,113
	841	1,694
Less amounts recognized as		
non-current investments	44	481
<b>Cash and short-term investments</b>	<b>797</b>	<b>1,213</b>

The amount of investments classified as non-current represents the cash and short-term investments held for unspent deferred capital contributions [note 8].

## 5. Capital Assets

[a] Capital assets consist of the following:

	2003		2002	
	Accumulated		Accumulated	
	Cost	amortization	Cost	amortization
	\$	\$ [000's]	\$	\$
Land and building	55,843	36,191	55,843	31,783
Galleries	37,744	28,176	37,710	21,632
Building improvements	14,104	9,917	10,930	9,094
Renaissance ROM				
Project [note 2]	22,867	—	1,620	—
Furniture and equipment	2,266	1,013	2,589	1,036
	132,824	75,297	108,692	63,545
Less accumulated				
amortization	75,297		63,545	
<b>Net book value</b>	<b>57,527</b>		<b>45,147</b>	

[b] The change in net book value of capital assets is due to the following:

	2003	2002
	\$ [000's]	\$
Balance, beginning of year	45,147	53,153
Purchase of capital assets funded by restricted capital contributions		
Land	—	931
Other capital assets	17,299	2,659
Purchase of capital assets funded by bank indebtedness, accounts payable and accrued liabilities	7,154	—
Purchase of capital assets funded internally	116	357
Amortization of capital assets	(12,189)	(11,953)
Balance, end of year	57,527	45,147

6. Artifacts and Specimens

As at June 30, 2003, the collection consisted of approximately 5,951,000 artifacts and specimens. During the year, the Museum accessioned approximately 1,000 objects to its collections through the donation and purchase of artifacts.

7. Deferred Revenue

Deferred revenue represents grants from federal and provincial governments, corporations and The Royal Ontario Museum Foundation [the “Foundation”] related primarily to next year’s operations.

8. Deferred Capital Contributions

Deferred capital contributions represent the unamortized amount of grants and donations received for the purchase of capital assets and gallery development. The amortization of capital contributions is recorded as revenue in the statement of operations and changes in net assets. The changes in the deferred capital contributions balance are as follows:

	2003	2002
	\$ [000's]	\$
Balance, beginning of year	44,765	53,522
Amortization of deferred capital contributions	(11,774)	(11,705)
Restricted contributions received or receivable for capital asset purchases [note 13]	15,242	2,948
Balance, end of year	48,233	44,765

At June 30, 2003, deferred capital contributions of \$44,000 [2002 - \$2,101,000] were received but not spent.

9. Net Assets

	2003		2002	
	Operating deficit	Board restricted	Invested in capital assets	Total
	\$	\$	\$	Total \$ [000's]
Balance, beginning of year	(2,396)	1,250	2,483	1,337
Excess of revenues over expenses for the year	123	119	—	242
Restricted capital contributions from the Province of Ontario for the purchase of land	—	—	—	931
Net change in invested in capital assets	289	10	(299)	—
Balance, end of year	(1,984)	1,379	2,184	1,579

## 10. Grants

Grants consist of the following:

	2003	2002
	\$ [000's]	\$
Province of Ontario		
Operating	18,518	18,518
Other	1,465	339
Government of Canada	92	167
The Royal Ontario Museum		
Foundation [note 13]	4,557	4,169
	24,632	23,193

## 11. Expenses

Expenses are reported in the statement of operations and changes in net assets on a functional basis. Expenses by category are as follows:

	2003	2002
	\$ [000's]	\$
Salaries and benefits [note 14]	22,783	23,173
Purchased goods and services	29,572	28,333
Gifts in kind	60,614	1,087
	112,969	52,593

## 12. Museum Volunteers

During the year, Museum volunteers contributed approximately 86,000 hours in support of the Museum. Their activities include guided gallery tours and a variety of programs that enrich the visitor's experience at the Museum; offering local travel packages that promote the Museum's image in Ontario and throughout the world; and many other support activities. The Museum estimates that the value of these services is in excess of \$1.8 million annually.

In addition, the net income generated by the Museum volunteers and the ROM Reproductions Association, an independent volunteer organization affiliated with the Museum, goes directly to support the Museum's activities. During the year ended June 30, 2003, Museum volunteers contributed \$60,000 [2002 - \$70,000] to the Foundation for acquisition and research projects at the Museum. The ROM Reproductions Association contributed \$75,000 [2002 - \$75,000] to the Foundation for the purchase of artifacts and specimens.

## 13. The Royal Ontario Museum Foundation

The Foundation was incorporated on July 1, 1992, to co-ordinate all private-sector fundraising activities undertaken on behalf of the Museum and its affiliates. The objective of the Foundation is to raise funds available for enhancing exhibitions and public programs, research, acquisitions and capital projects.

The accounts of the Foundation are presented separately and are not consolidated in these financial statements. As at June 30, 2003, the fund balances of the Foundation are as follows:

	2003	2002
	\$ [000's]	\$
Unrestricted funds	335	399
Restricted funds		
Available currently	7,447	5,885
Available at a future date	5,264	11,346
	12,711	17,231
Endowment funds		
Externally restricted	6,339	6,855
Internally restricted	5,528	1,870
	11,867	8,725
	24,913	26,355

During the year, the Foundation granted \$10,780,000 [2002 - \$6,118,000] to the Museum. Of this amount, \$4,557,000 [2002 - \$4,169,000] was recorded as grant revenue [note 10], \$5,876,000 [2002 - \$1,620,000] was recorded as an increase in deferred capital contributions in connection with the Renaissance ROM Project and the balance was recorded as deferred revenue.

## 14. Employee Benefits

The Museum has a defined benefit pension plan and other benefit plans that provide pension and other post-employment benefits to most of its employees. Details of these plans are summarized below.

The net expense (income) for the Museum's benefit plans is as follows:

	2003	2002
	\$ [000's]	\$
Defined benefit plan	479	419
Other post-employment benefits	480	505
	959	924

Information about the Museum's pension and non-pension plans at June 30 is as follows:

	Pension		Non-pension	
	2003	2002	2003	2002
	\$	\$ [000's]	\$	\$
Accrued liabilities	51,906	43,299	3,828	3,393
Market value of plan assets	39,801	42,243	—	—
Deficit	(12,105)	(1,056)	(3,828)	(3,393)
Unamortized transitional (asset) obligation	(6,104)	(6,682)	2,401	2,757
Unrecognized past service costs	(4,483)	(5,010)	—	—
Unrecognized net actuarial loss (gain)	25,727	15,903	198	(222)
Balance sheet asset (liability)	3,035	3,155	(1,229)	(858)

The significant actuarial assumptions adopted in measuring the Museum's accrued benefit obligations are as follows:

	Pension		Non-pension	
	2003	2002	2003	2002
	%	%	%	%
Discount rate	6.25	7.25	6.25	7.25
Expected long-term rate of return on plan assets	7.25	7.50	—	—
Rate of compensation increase	4.25	4.25	—	—
Rate of increase in pensions	—	—	—	—

For measurement purposes, an initial weighted average increase in the cost of medical and dental benefits of 7.2% was assumed with an ultimate 4.5% annual rate of increase.

Other information about the Museum's pension and non-pension plans is as follows:

	Pension		Non-pension	
	2003	2002	2003	2002
	\$	\$ [000's]	\$	\$
Employee contributions	645	597	—	—
Employer contributions	359	336	109	86
Benefits paid	2,231	2,123	109	86

### 15. Line of Credit

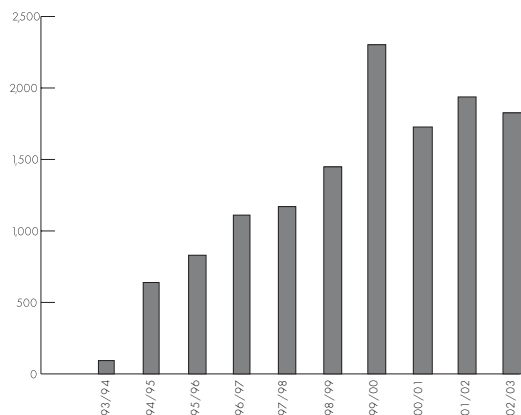
Bank indebtedness represents a drawing on a \$3,000,000 operating line of credit with interest payable at prime.

### Record of Employees' 2003 Salaries and Benefits

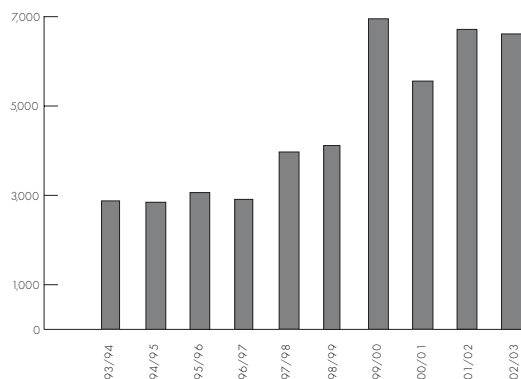
Surname	Given Name	Position	Salary Paid	Taxable Benefits
Baker	Dr. Allan	Head, CBCB	\$107,407.54	\$301.66
Barnett	Robert	VP, Gallery Dev't.	\$119,686.52	\$341.27
Beckel	Margaret	COO/Secretary to the Board	\$200,617.00	\$8,056.10
Collins	Dr. Desmond	Head, Palaeobiology	\$102,803.95	\$289.65
Darling	Dr. Chris	Senior Curator	\$100,869.15	\$269.68
Engstrom	Mark	Dir., Research	\$107,740.03	\$302.62
Graesser	William	Exec. Dir., Finance	\$105,637.45	\$301.08
Hushion	Anthony	VP, Exhibits, Programs & NMR	\$144,119.89	\$396.50
Koester	Christopher	Exec. Dir., HR & OD	\$107,206.66	\$301.08
Peters	Joel	VP, Marketing & Commercial Dev't.	\$124,490.71	\$354.71
Rahimi	Dan	Dir., Collections Management	\$105,637.45	\$301.08
Shaikoli	Al	Exec. Dir., Facilities	\$105,637.45	\$301.08
Shoreman	Michael	Senior VP, Business & Capital Dev't.	\$163,948.07	\$467.22
Sues	Hans-Dieter	VP, Collections & Research	\$138,060.90	\$377.64
Thorsell	William	President & CEO	\$234,697.95	\$1,684.92
Wicks	Dr. Fred	Head, Earth Sciences	\$102,205.33	\$288.46



## Growth in Net Profit from Museum Enterprises

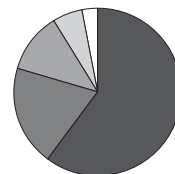


## Growth in Admission Revenue

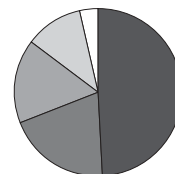


## Trends in Revenue as a Percentage of Total Revenue

1997/1998	Revenue\$	Percent
Programs/Admissions	3,965	11.7%
Museum Enterprises	6,574	19.3%
Government	20,451	60.2%
ROM Foundation	1,957	5.8%
Other	1,033	3.0%



2002/2003	Revenue\$	Percent
Programs/Admissions	6,613	16.2%
Museum Enterprises	8,117	19.9%
Government	20,075	49.2%
ROM Foundation	4,557	11.2%
Other	1,461	3.6%



# THE ROYAL ONTARIO MUSEUM SCHEDULE OF OPERATIONS BY FUND

	2002–2003				2001–2002			
	Operating Fund \$	Restricted Fund \$	Capital Fund \$	Total Museum \$	Operating Fund \$ [000's]	Restricted Fund \$	Capital Fund \$	Total Museum \$
<b>Revenues</b>								
Grants	21,888	2,597	147	24,632	20,726	2,467		23,193
Admission fees	4,610			4,610	4,561			4,561
Museum programs	2,003			2,003	2,149			2,149
Ancillary services	8,117			8,117	8,602			8,602
Investment income	57	1		58	31	31		62
Donations – Gifts in kind		60,614		60,614		1,087		1,087
Amortization of deferred capital contributions			11,774	11,774			11,705	11,705
Other	519	884		1,403	450	1,182		1,632
<b>Total revenues</b>	<b>37,194</b>	<b>64,096</b>	<b>11,921</b>	<b>113,211</b>	<b>36,519</b>	<b>4,767</b>	<b>11,705</b>	<b>52,991</b>
<b>Expenses</b>								
Curatorial and collections management	8,728	1,896		10,624	8,807	2,283		11,090
Building, security and visitor services	7,166	385	147	7,698	7,164	48		7,212
Ancillary services	6,291			6,291	6,665			6,665
General and administration	3,318	20		3,338	3,381	7		3,388
Education and public programs	1,811	160		1,971	2,113			2,113
Library and information services	2,030			2,030	2,202			2,202
Exhibition and gallery development	1,333			1,333	1,344			1,344
Marketing and public relations	1,580			1,580	1,698			1,698
Temporary exhibitions	4,409			4,409	2,628			2,628
Artifacts and specimens								
– Gifts in kind		60,614		60,614		1,087		1,087
– Purchased		868		868		1,137		1,137
Amortization of capital assets	405	10	11,774	12,189	221	27	11,705	11,953
Other		24		24		76		76
<b>Total expenses</b>	<b>37,071</b>	<b>63,977</b>	<b>11,921</b>	<b>112,969</b>	<b>36,223</b>	<b>4,665</b>	<b>11,705</b>	<b>52,593</b>
<b>Excess of revenues over expenses for the year</b>	<b>123</b>	<b>119</b>		<b>242</b>	<b>296</b>	<b>102</b>		<b>398</b>
Restricted capital contributions for the purchase of land							931	931
Transfer between funds					(135)	135		
Net assets (deficit), beginning of year	(867)	1,273	931	1,337	(1,028)	1,036		8
<b>Net assets (deficit), end of year</b>	<b>(744)</b>	<b>1,392</b>	<b>931</b>	<b>1,579</b>	<b>(867)</b>	<b>1,273</b>	<b>931</b>	<b>1,337</b>

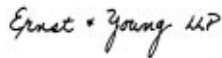
# ROM FOUNDATION FINANCIAL STATEMENTS AND AUDITORS' REPORT

To the Directors of The Royal Ontario Museum Foundation

We have audited the balance sheet of The Royal Ontario Museum Foundation as at June 30, 2003 and the statement of revenue, expenses and changes in fund balances for the year then ended. These financial statements are the responsibility of the Foundation's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Foundation as at June 30, 2003 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles. As required by the Corporations Act (Ontario), we report that, in our opinion, these principles have been applied on a basis consistent with that of the preceding year.

The logo for Ernst & Young LLP, featuring the company name in a stylized, handwritten-style script.

Chartered Accountants  
Toronto, Canada,  
August 28, 2003.

# THE ROYAL ONTARIO MUSEUM FOUNDATION

## BALANCE SHEET

As at June 30

	2003	2002
	\$ [000's]	\$
<b>Assets</b>		
Cash and short-term investments	654	4,503
Investments, at market value [note 3]	24,032	24,684
Deferred fundraising costs	809	—
Other	705	717
	<u>26,200</u>	<u>29,904</u>
<b>Liabilities and Fund Balances</b>		
<b>Liabilities</b>		
Accounts payable and accrued liabilities	238	134
Due to The Royal Ontario Museum [note 6]	1,049	3,415
<b>Total liabilities</b>	<u>1,287</u>	<u>3,549</u>
<b>Fund balances</b>		
Unrestricted Fund	335	399
Restricted Fund [note 4]	12,711	17,231
Endowment Fund [note 5]	11,867	8,725
<b>Total fund balances</b>	<u>24,913</u>	<u>26,355</u>
	<u>26,200</u>	<u>29,904</u>

*See accompanying notes.*

# THE ROYAL ONTARIO MUSEUM FOUNDATION

## STATEMENT OF REVENUE, EXPENSES AND CHANGES IN FUND BALANCES

Year Ended June 30

	Unrestricted Fund		Restricted Fund		Endowment Fund		Total	
	2003	2002	2003	2002	2003	2002	2003	2002
	\$	\$	\$	\$ [000's]	\$	\$	\$	\$
<b>Revenue</b>								
Donations [note 8]	939	1,061	10,223	8,743	87	157	11,249	9,961
Investment income (loss)	(11)	(38)	(438)	(1,034)	(243)	(695)	(692)	(1,767)
Fundraising events	—	—	860	412	—	—	860	412
Transfer from The Royal Ontario Museum	5	48	5	—	14	28	24	76
	933	1,071	10,650	8,121	(142)	(510)	11,441	8,682
<b>Expenses</b>								
Grants to The Royal Ontario Museum	341	401	10,439	5,717	—	—	10,780	6,118
Administrative [note 6]	894	1,269	720	272	—	—	1,614	1,541
Fundraising events	—	—	489	210	—	—	489	210
	1,235	1,670	11,648	6,199	—	—	12,883	7,869
Excess (deficiency) of revenue over expenses for the year	(302)	(599)	(998)	1,922	(142)	(510)	(1,442)	813
 Fund balances, beginning of year	 399	 683	 17,231	 15,048	 8,725	 9,811	 26,355	 25,542
Transfers [note 7]	238	315	(3,522)	261	3,284	(576)	—	—
Fund balances, end of year	335	399	12,711	17,231	11,867	8,725	24,913	26,355

*See accompanying notes.*

**1. Incorporation and Organization**

The Royal Ontario Museum Foundation [the "Foundation"] was incorporated under the Corporations Act (Ontario) on July 1, 1992, to coordinate all private-sector fundraising activities undertaken on behalf of The Royal Ontario Museum [the "Museum"] and its affiliates. The objective of the Foundation is to raise funds to be available for enhancing exhibitions and public programs, research, acquisitions and capital projects.

The Foundation is registered as a public foundation under the Income Tax Act (Canada) [the "Act"] and, as such, is exempt from income taxes and is able to issue donation receipts for income tax purposes. In order to maintain its status as a public foundation under the Act, the Foundation must meet certain requirements within the Act. In the opinion of management, these requirements have been met.

**2. Summary of Significant Accounting Policies**

The financial statements of the Foundation have been prepared in accordance with Canadian generally accepted accounting principles. The following summary of significant accounting policies is set forth to facilitate the understanding of these financial statements.

**Fund accounting**

The Foundation follows the restricted fund method of accounting for contributions.

The Unrestricted Fund reports unrestricted resources available for immediate purposes.

The Restricted Fund reports resources that are to be used for specific purposes as specified by the donor or as determined by the Board of Directors.

The Endowment Fund reports resources where either donor or internal restrictions require that the principal must be maintained permanently.

**Revenue recognition**

Donor-restricted donations are recognized as revenue of the Restricted Fund unless the capital is to be maintained permanently, in which case donations are recognized as revenue of the Endowment Fund. Unrestricted donations are recognized as revenue of the Unrestricted Fund in the year received, since pledges are not legally enforceable claims.

**Investments and investment income**

Investments are recorded at market value.

Investment income consists of interest, dividends, realized gains (losses) and changes in unrealized gains (losses). Investment income (loss) is allocated

to funds based on month-end balances. Investment income (loss) that must be spent on donor-restricted activities is recognized as revenue of the Restricted Fund. Unrestricted investment income earned on the Endowment Fund, Restricted Fund and Unrestricted Fund resources is recognized as revenue of the Unrestricted Fund.

**Grants**

Grants are recorded in the year payable based on the authorization of the Board of Directors.

**Contributed goods and services**

The value of goods and services contributed to the Foundation is not reflected in these financial statements.

**3. Investments**

Investments consist of the following:

	2003	2002
	\$ [000's]	\$
Sceptre Pooled Investment Funds		
Foreign Equity Section	9,905	9,034
Georgian Capital Canadian Equity	9,506	9,777
Altamira Bond Fund [Canadian bonds]	4,621	5,873
	24,032	24,684

**4. Restricted Fund**

The Restricted Fund consists of the following:

	2003	2002
	\$ [000's]	\$
<b>Available currently for the following purposes</b>		
Acquisitions and research	3,975	2,950
Exhibitions and programs	1,332	705
Gallery development	148	834
Renaissance ROM	1,992	1,396
	7,447	5,885

**Available at a future date for the following purposes**

Unrestricted	22	3,030
Acquisitions and research	4,379	5,254
Exhibitions and programs	221	1,315
Gallery development	642	1,747
	5,264	11,346
	12,711	17,231

During the year, \$3,795,000 of funds available at a future date became available currently. The Board of Directors approved the transfer of this balance to the Endowment Fund. Of this amount, \$1,018,000 was added to internally endowed restricted funds and \$2,777,000 was added to internally endowed unrestricted funds [note 7].

5. Endowment Fund

The Endowment Fund consists of amounts subject to donor- and Board-imposed restrictions stipulating that the principal be maintained intact and the income used in accordance with the various purposes established by the donor or the Board.

Effective July 1, 2001, the Foundation’s Board established a new policy with the objective of protecting the real value of the Endowment Fund by limiting the amount of income made available for spending and requiring the unexpended income to be added to the Endowment Fund capital. Effective July 1, 2002, the amount available for spending is calculated based on 5% of the market value of individual funds, with 3.75% available for grants and 1.25% for administrative expenses of the Unrestricted Fund. In fiscal 2002, the calculation was based on 6%.

In any particular year, should net investment income be insufficient to fund the amount to be made available for spending or should the investment return be negative, the amount that is made available for spending is funded by the accumulated reinvested income. However, for individual endowment funds without sufficient accumulated reinvestment income, endowment capital is used in the current year. This amount is expected to be recovered by future net investment income.

In fiscal 2003, there was an investment loss of \$243,000 [2002 - \$695,000] that was deducted from the Endowment Fund balance. Since there was no investment income to fund the amount available for spending of \$456,000 [2002 - \$584,000], a transfer from the Endowment Fund of this amount was recorded in the statement of revenue, expenses and changes in fund balances with \$149,000 [2002 - \$187,000] being transferred to the Unrestricted Fund and \$307,000 [2002 - \$397,000] being transferred to the Restricted Fund.

The Endowment Fund consists of the following:

	2003	2002
	\$ [000's]	\$
<b>Externally endowed with income</b>		
<b>available for the following purposes</b>		
Endowed chairs	4,290	4,673
Acquisitions and research	429	424
Exhibitions and programs	132	140
Gallery development	172	186
Unrestricted	1,316	1,432
	6,339	6,855
<b>Internally endowed</b>		
Restricted funds	1,443	462
Unrestricted funds	4,085	1,408
	11,867	8,725

6. Transactions with the Royal Ontario Museum

[a] The Foundation is carrying out a capital campaign to help fund the Museum’s Renaissance ROM project. When received, 93% of donations is recorded as payable to the Museum and 7% is retained to cover fundraising costs related to the campaign. To the extent that amounts retained are less than costs to date, the campaign costs are recorded as deferred fundraising costs. As at June 30, 2003, deferred fundraising costs of \$809,000 are recorded on the balance sheet.

[b] The Museum provides space and certain administrative support to the Foundation at no cost.

[c] The amount due to the Museum is non-interest bearing with no fixed terms of payment.

7. Interfund Transfers

Transfers between funds consist of the following:

	Unrestricted Fund		Restricted Fund		Endowment Fund	
	2003	2002	2003	2002	2003	2002
	\$	\$	\$ [000's]	\$	\$	\$
Transfers for spending [note 5]	149	187	307	397	(456)	(584)
Board-approved transfers re: funds available currently [note 4]	—	—	(3,795)	—	3,795	—
Other	89	128	(34)	(136)	(55)	8
	238	315	(3,522)	261	3,284	(576)

8. Income Beneficiary

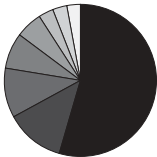
During 1998, the Foundation became the income beneficiary of an externally administered trust with an approximate market value of \$46,250,000 as at June 30, 2003 [2002 - \$49,239,000]. Income received from this fund is to be used for publications about the Museum and acquisitions of artifacts. During the year, \$2,358,000 [2002 - \$2,154,000] has been received and recorded as donations revenue in the Restricted Fund. This distribution from the trust represents dividends and interest earned during the year.

9. Statement of Cash Flows

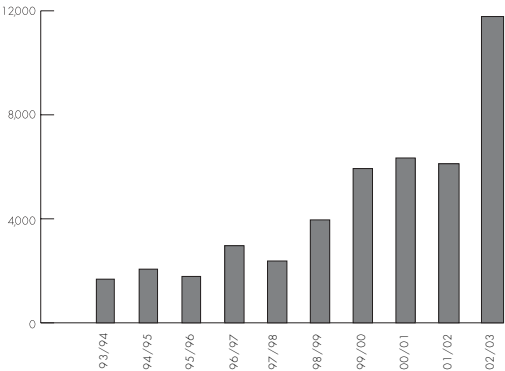
A separate statement of cash flows has not been presented since cash flows from operating, investing and financing activities are readily apparent from the other financial statements.

Allocation of Foundation's Grant to Museum

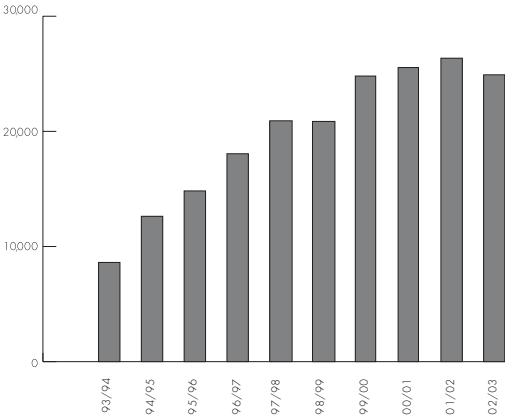
2002/2003	Revenue\$	Percent
Unrestricted	341	3%
Galleries & Capital Development	822	8%
Curatorial Positions	312	3%
Research & Acquisitions	1,354	13%
Programs	328	3%
Exhibitions	1,135	11%
Publications	613	6%
Renaissance ROM	5,875	54%



ROM Foundation Annual Contributions to the Museum



Growth in Funds Under ROM Foundation's Management





Front cover:

Model of the Royal Ontario Museum's future addition, the Michael A. Lee-Chin Crystal, designed by Studio Daniel Libeskind, to open in December 2005. Photo: Lenscape Incorporated.

Inside covers:

*Sylvan Snow*. Naoko Matsubara, woodcut print, 1969. From *Tree Spirit: The Woodcuts of Naoko Matsubara* (ROM, 2003).

Back cover (clockwise from upper left):

*Bird's Head*. Bronze, 12th century B.C., Sanxingdui Museum. From *Treasures from a Lost Civilization*.

*Holy Conversation*. Camerinese school, tempera on board, 15th–16th century. Museo Diocesano, Ancona. From *Images of Salvation*.

*Castillo Gown* (detail). Jeanne Lanvin, c. 1956. From *Elite Elegance*.

*Iroquoian Beaded Bag* (detail). c. 1900. From *Across Borders*.

*Polar Bear*. Etuangat Aksayook, ivory, c. 1940–42. From the Bildfell collection, purchased through Donald Ross. From *Tuugaaq*.

*Radiating Iridescent Interpenetration in the Round*. Igor Marziali & Giulio Candussio, after Giacomo Balla, enamels, 2002. Photo: Gianni Cesare Borghesan, Scuola Mosaicisti del Friuli. From *The New Mosaic*.

Royal Ontario Museum

100 Queen's Park, Toronto, Ontario M5S 2C6

[www.rom.on.ca](http://www.rom.on.ca)

The Royal Ontario Museum is an agency of the Ontario Ministry of Tourism, Culture and Recreation.

ISSN 0082-5115

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A French version of this publication is available on request.

Une version française de cette publication est disponible sur demande.

Printed and bound in Canada.



  
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